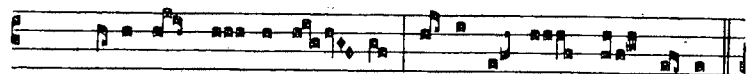




gi - ven : and the gov - ernment shall be up - on his shoul - der :



and his Name shall be call - ed, An - gel of migh - ty Coun - sel.



On the whole, a harmonization of this figure which involves two successive discords, the second of which coincides with a secondary stress (as usually it does), will not be welcome.

Discords in General.

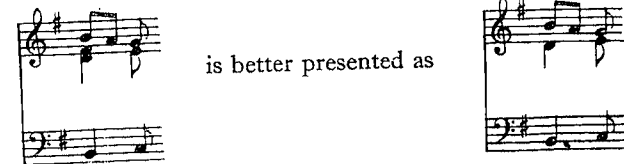
The accompanist need not be at pains to analyse the nature of discords which arise from the occurrence of passing notes, auxiliary notes, pedals, etc. Chords of the seventh may be formed, yet a little discretion may be exercised in passing to a fresh chord by such a progression as:



which sometimes gives a suggestion of slipshod modernity. Usually the discord is better dispensed with by rearranging the first chord.



Beyond this, and a recollection that the tritone interval between melody and bass is best avoided (see p. 43), it does not seem necessary to formulate restrictions. Ears rather than rules should be relied on for rejecting what is unpleasant. It is sufficient to remember that the roughness of a discord may often be got round by a process of elimination (see p. 41), e.g.:



is better presented as

which in its turn suggests a revision of the original harmony:



Similarly, a harshly discordant effect caused by a passing note may often be mitigated by rearranging the parts so as to drive apart the notes forming the discord. This is particularly notable when the discord is that of a minor second, which may be considerably softened if it is presented as a minor ninth. Thus, in the progression:



the minor second between the treble F and the alto E causes an awkward roughness which is felt less acutely if a redistribution of parts allows the F and the E to be separated by the interval of a minor ninth, i.e., between treble and tenor, thus:

